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sion of thought, a comprehension which forms one of the most valuable possessions of every man who is really educated. But here the teachers of Latin often fail. Many a College student of the Classics does not know what a 'finite' form of the verb is, has never realized the fundamental difference between subjunctive and indicative, and habitually fights shy of clear-cut statements regarding modes, participles, and gerunds. Why? Because he does not understand just what they are, and why they bear the names they do. I am not speaking now of knowledge of rules, but of an understanding of those principles of language which illuminate the rules, at least to a very great extent. Such knowledge lies at the base of all linguistic study; it is one of those products of correct training in Latin that can be advantageously transferred to the mastery of other tongues, ancient or modern.

Consequently, in books for pupils who are beginning Latin, I should like to see more careful explanation and illustration of all points which introduce general concepts common to all languages. At the very beginning, cases are somewhat perplexing to many students; later, the verb-system in all its majesty seems fearfully and wonderfully made to children who, in studying the English verb, have been taught 'love, loved, loved' or 'sing, sang, sung', and little more; the varieties of pronouns—personal, relative, interrogative, reflexive, intensive, infinitive—lead into another maze of half knowledge. And as for ablative absolute, subjunctive constructions, indirect discourse, gerunds and gerundives, even much more advanced students could profitably devote some time to getting better acquainted with them. A more leisurely treatment of all of these and similar points would surely not be out of place in a beginner's book. Comparison with English idiom will of course accomplish a great deal; and very helpful, it seems to me, is the etymological explanation of grammatical terms, i.e. appositive, infinitive, ablative absolute, participle. In fact, the etymology of grammatical names often seems to be a well-nigh complete unfolding of their real essence. Probably the writers of text-books of elementary Latin would reply to this criticism that such explanation of terms and principles is left to the teachers, but in my opinion it is so important a feature of the first year in Latin that it should rise up before eyes of both teacher and pupil in all the consecrated dignity of the printed page.

Aside from this general suggestion, which in differing degrees applies to almost all of our elementary books in Latin, I have only a few criticisms to make of Mr. Moulton's book, and these few are not especially significant. On page 2 the sound of *u* in Latin is given as that of *u* in 'tube'; I prefer the comparison given by the first edition, to the *oo* in 'pool'. Most recent authorities mark the vowel of the perfect subjunctive terminations long in the second singular, first and second plural. The note on page 114 concern-

ing the sequence in result clauses is not true to the facts. The future passive participle should be called so except when in the gerundive construction. The chapter on *cum*-clauses is necessarily unsatisfactory because of the limited space devoted to it. The congestion of difficult grammatical subjects at the end of the book is of course to be explained by the assumption that these are to be studied more thoroughly in later years of Latin.

In general, Introductory Latin is an excellent book; such is the testimony of the many teachers who have made use of it. It is found in this country from Maine to California; it has even been used to some extent in England.

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Ancient and Medieval Art: A Short History. By Margaret H. Bulley. New York: The Macmillan Company (1914). Pp. xxx + 321.

The author, who, one may infer from the Introduction, has had considerable experience in teaching children, states that this book "is primarily intended for parents and teachers" and "is the outcome of a series of picture talks given to two classes of elementary school children whose ages varied from nine to fifteen years".

That the work is ambitious in its scope may be judged from the fact that it begins with paleolithic art, and then takes up in turn Egyptian, Babylonian and Assyrian, Chinese, Aegean, Greek, Roman, Byzantine, Arab, and Gothic Art. To meet the needs of her more youthful as well as older students the writer has arranged the lessons, or chapters, in two parts. The first, for the younger children, takes the form of a story, the second, of a more historical treatment of the material. These lessons are intended to be followed by a study of illustrative material. That these lessons contain very little mention of art is defended on the ground that they are destined to create the atmosphere which gave birth to art.

The book should prove useful to those who are anxious to arouse an interest in art in children. The stories are well told and calculated to lead the pupil toward the art products of the period concerned. One cannot help feeling, however, that at times, probably because of a desire to adhere to the modern laws of morality, a false note is struck. Thus, for instance (33), in the Egyptian story the princess Nefert is made to cover her eyes so that she may not see the sufferings of slaves toiling in the hot sun. There is no reason to suppose that the lady, brought up all her life to see the suffering of slavery, would feel any particular sympathy for the unfortunate slaves. Again (118), it is somewhat hardy to say, in discussing the discoveries at Knossos, that "the story of Theseus was to a great extent proved". It may also be questioned (125) whether it is safe to say that the bull "was regarded as royal and sacred", and, "the chief sacrificial animal" in the first period of Aegean civili-

zation. We know almost nothing of the religion of that time. There is moreover, much reason to doubt (129) the derivation of the "later Greek, Doric and Ionic capitals" from "early Mycenaean pillars". The statement that the cavalry led the Pan-Athenaic Procession (145-146) seems to contradict the evidence afforded by the Parthenon frieze. Furthermore, it creates an impression of indifference to fact to speak (154) of the Dorians (?) as a "self-controlled race of soldiers". As a fact we know nothing of their character in that respect when they appear in Greece; and, even granting the Spartans to be their descendants, this people probably had changed much from the time of the 'invasion' to the dawn of historic times. It is certainly erroneous (163) to speak of the Doric columns as having "no capitals or top blocks". The same inaccuracy is seen (174) in a reference to the supposed figure of Phidias in the Strangford Shield, where he is described as having a sword in his hand, when what he holds seems to be a stone.

Besides these various indications of indifference to fact one observes in the book several places where the treatment of the subject at hand is thin and inadequate. This might be said, for instance, of the articles on Greek religion (156), vase painting (183), terra cottas and coins (184), Roman religion (201), Roman painting and mosaic (219), and the development of Gothic architecture (307). The impression given is that they are dragged in that the book may be 'complete'. It seems as if it would have been better to have omitted these subjects altogether or to have been more complete in treating them.

In reference to the subject-matter of the book one may say that it is much to be doubted if any child will profit by a study of Chinese art. For the present writer, at least, it is certain that the absolute different point of view assumed by the Oriental in viewing nature requires an intellectual effort at dislocating oneself from the familiar western viewpoint that is impossible for the immature mind of the child. To a less degree it seems unprofitable to include Arab art in this book.

So far the criticism of the book has been more or less adverse, or at least fault-finding. It would not be fair, however, to close without saying that many a teacher must find the methods of this presentation interesting and often illuminating.

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OLIVER S. TONKS.

An Interesting Parallel Between Ancient and Modern Methods of Warfare

The historian Thucydides gives us this item of information about the Athenian operations before Syracuse, in the campaign known to history as the Sicilian Expedition, at the end of the fifth century B. C.: (translation of Jowett): "Passing through the marsh where the soil was clay and firmer than the rest, over planks and gates which they laid down, they succeeded at sunrise in taking nearly the whole

of the stockade and the ditch, and the remainder not long afterwards".

In *The Literary Digest* of December 12, 1914 (page 1171) appeared a picture entitled *The German Scientific Method Solves a New Problem*. This picture had appeared first in *The Illustrated London News*, and was copyrighted in this country by the Sun Printing and Publishing Association. The descriptive material beneath the picture describes it admirably as follows: "In the Battle of Flanders both sides were greatly impeded by the difficult nature of the ground, cut up by dikes and rivulets. This drawing by an English artist shows the German solution of the difficulty. The men are provided with these light 'table-tops' which, in a rush under fire, the front rank places for the others to cross".

Once again, therefore, do we find that the much vaunted scientific method of to-day has been anticipated by the eminently practical method of the Ancient Athenians. Greek and Latin can hardly be quite dead, as some would have us believe, if they tell us of such up-to-date events and methods. On the other hand, we may now use this modern picture to illustrate the text of Thucydides 6.101.

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ROBERT C. HORN.

Classical Articles in Non-Classical Periodicals

It is planned to publish each month, as in Volumes 6, 7, and 8, a list of articles touching the Classics that have appeared in periodicals, English or foreign, not specifically devoted to the Classics. Such articles are often of great interest and value; even an incomplete list of them will be most helpful. The preparation of this list will be in charge of Professor H. H. Yeames, of Hobart College, Geneva, and Mr. William Stuart Messer, of Barnard College, Columbia University. All readers of *THE CLASSICAL WEEKLY* are invited to send to Professor Yeames or Mr. Messer titles of such articles, especially of articles they have themselves contributed to various journals belonging to the category indicated above.—For earlier lists of this sort see *THE CLASSICAL WEEKLY* 5.159; 6. 39, 63, 119, 143, 183, 207, 215; 7.47-48, 72, 96, 104, 128, 152, 192, 216; 8.47-48, 95, 120, 128, 152, 192. To save space a set form should be followed by all contributors. Thus, an entry like (J. C. Stobart, *The Glory that was Greece*) indicates an unsigned review of the book named; an entry like J. G. Frazer, *The Golden Bough* (Andrew Lang), indicates a review of Frazer's book by Andrew Lang; an entry like *How did Thucydides write Numbers?*, J. P. Mahaffy, indicates an article by Mahaffy; an entry like Professor Verrall or Sophocles' *Ichneutae* means an unsigned editorial or note or comment on the subject indicated. An entry like *A Great Greek Statesman*—(A. W. Pickard-Cambridge, *Demosthenes and the Last Days of Greek Freedom*) means that under the caption *A Great Greek Statesman* has appeared an unsigned review of Mr. Pickard-Cambridge's book. Comments explanatory of titles, meant to give some hint of the nature of the article or note, are given in square brackets.

The Architectural Record—May, June, Roman Architecture and its Critics [richly illustrated], A. D. F. Hamlin.
Athenaeum—Feb. 20, (Gladys M. N. Davis, *The Asiatic Dionysos*); A Basque Inscription [Roman inscription at Hasparren], Chanoine Daranatz.—Mar. 6, A Basque Inscription at Hasparren, L. L. K.—Mar. 13, A Basque Inscription at Hasparren, F. Haverfield.—Mar. 20, (G. G. Ramsay, *The Histories of Tacitus: an English Translation*); *A Day at Old Troy*, M. M. Poynter; *The Basque Inscription at Hasparren*, Lazare Belleli, A. C. Manston.
Nation—Mar. 18, *A great Greek Statesman*=(A. W. Pickard-Cambridge, *Demosthenes and the Last Days of Greek Freedom*).—Mar. 25, *The Loeb Classical Library*=(Perrin, *Plutarch's Lives*, Volumes 1 and 2; Cary, *Dio's Roman History*, Volume 3; Miller, *Xenophon's Cyropaedia*, Volume 2; Dewing, *Procopius's History of the Wars*, Volume 1; Peskett, *Caesar's Civil War*; Showerman, *Ovid's Heroides and Amores*.—Apr. 8, *The Harper's Song in Wilhelm Meister*, P. E. More [with a Greek version by J. R. Wheeler].
Ohio Teacher—June, *The Doctrine of Formal Discipline: Its Present Status*, H. Jay Flannery.
Scribner's Magazine—Feb., *The Home of Horace: Poem*, G. M. Whicher.